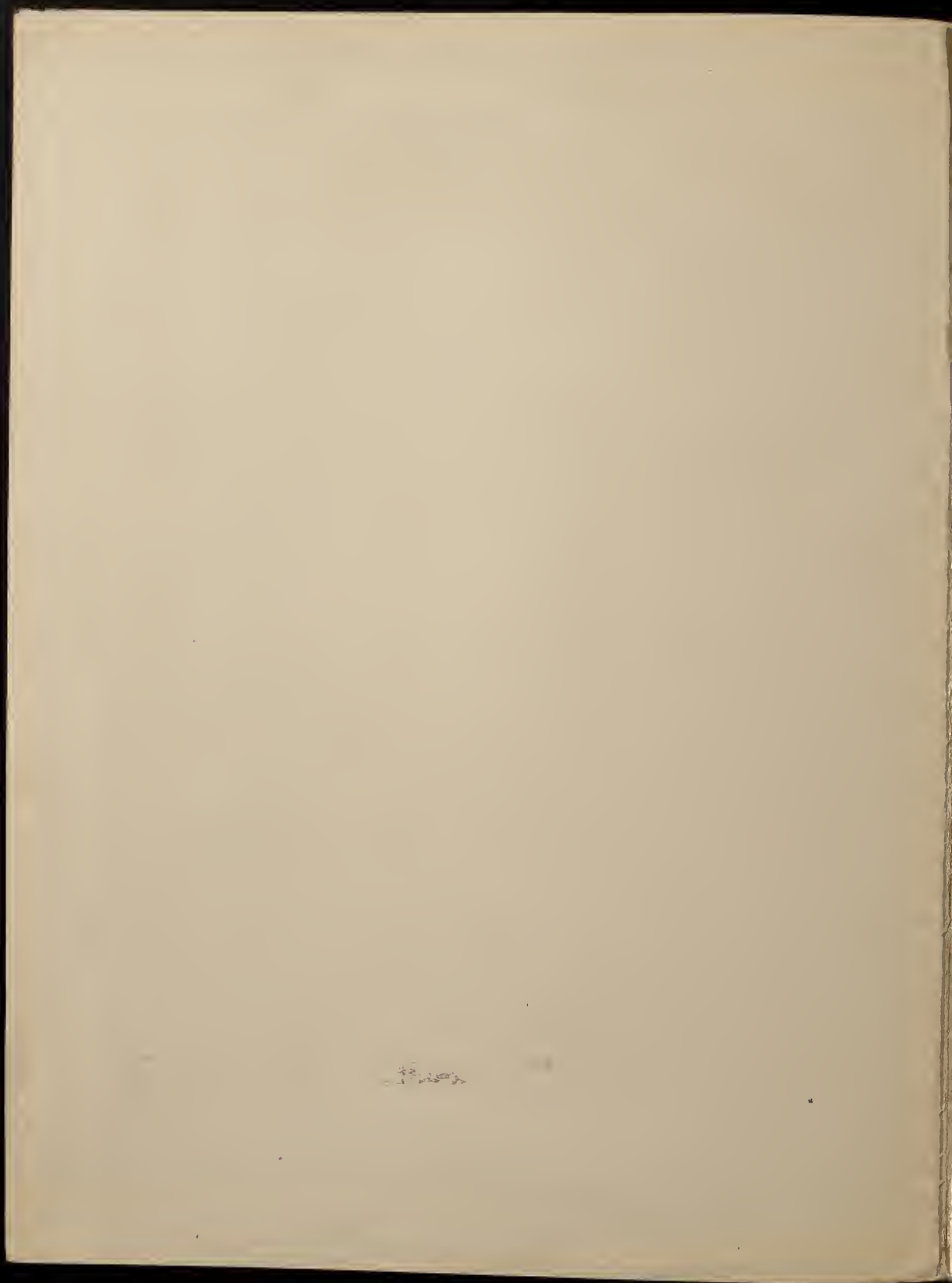




MODERN COMPOSERS' SERIES

ART PUBLICATION SOCIETY, Limited  
TORONTO - - WINNIPEG

No. 26x—FIRST LOSS  
Grade II—A





## FIRST LOSS.

*This Composition Was Awarded Second Prize, Class C, in the Modern Composers' Series, Prize Competition, Open to the Composers of the World. Given by the Art Publication Society.*

BIOGRAPHICAL SKETCH—HENNING VON KOSS.

Born Lanton, Pomerania, Germany, December 13, 1855.

**H**E was born on the family estate of Lanton, the management of which he was to undertake later on. He went to several different colleges, and after having passed his "matriculation" began studying law, at the University of Berlin. Music, however, took up more than his leisure time and gradually became his chief and only study.

In 1837 he was appointed music critic to the *Neue Preussische (Kreuz) Zeitung*, and three years later co-editor of the same paper, which posts he still occupies.

With the exception of a few pieces for the piano, his compositions consist of songs, of which one is the famous "Winterlied," which has been sung all the world over for the last thirty-five years, and has never failed to score a great success. They range from the simple folk-song (namely, "Herzeleid," and others), which go straight to the heart, to the romantic ballad "König Elf" and passionate heroic song, "King of Babelon," and are all characterized by their abundance of refined melody and delicate workmanship.

Two of his best groups of songs were inspired by the poems of the celebrated Silesian peasant-poetess, whose remarkable gifts and sad fate were brought to notice by the pastor of her village, and so became known to everybody. These songs are translated into English as indeed are most of his lyrics.

In May, 1913, just as this composition was about to go to press, we received the sad intelligence of the death of the composer. In addition to the loss thus sustained by the Musical World, it is all the more regrettable to us as it deprives us of the possibility of obtaining any new compositions from his versatile pen.

**POETIC IDEA.**—The first grief of a child, the loss of a dear dog friend. The recurrence of the first motive represents the child's despair and discouragement. In the second part, remembrance dries the child's tears for a short time, and all the sweet ways and pretty tricks of the lost pet are lived over again. In the end, however, the tears and sighs return and the forlorn little maid vows never to forget her little favorite.

**HOW TO STUDY.**—The execution should be gentle throughout, and the sighs emphasized in the natural way; only a ray of humor at the remembrance of past joys and games with the little dog.

Anc. 26X-1



# First Loss.

(Erster Verlust.)

Prize Composition.

Annotated by the Composer.

HENNING von KOSS.

Assai lento.

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Assai lento'. The score is divided into five systems, each containing a treble and bass staff. The first system starts with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system includes a mezzo-forte (mf) dynamic. The fourth system includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The fifth system includes a mezzo-forte (mf) dynamic, a piano (p) dynamic, and a pianissimo (pp) dynamic. The score includes various articulations such as 'rit.' (ritardando) and 'dim.' (diminuendo). Measure numbers 1 through 19 are indicated at the start of measures.

20 *rit.* 21 *rit.* 22 *rit.* 23 *rit.*

Più lento.

23 *p* 24 *p* 25 *p* 26 *p*

27 *p* 28 *p* 29 *f* *dim.* 30 *p*

31 *p* 32 *p* 33 *mf* 34 *p*

35 *p* 36 *p* 37 *p*

38 *cresc.* 39 *f* *dim.* 40 *p dolce* 41 *sempre dim.*

**Tempo I.**

42 *rit.* 43 *p* 44 45

46 47 *mf* 48 49

50 *p* 51 *mf* 52 *mf* 53 *pp*

*lento*

54 55 *rit.* 56 *pp* 57 *rit.*



